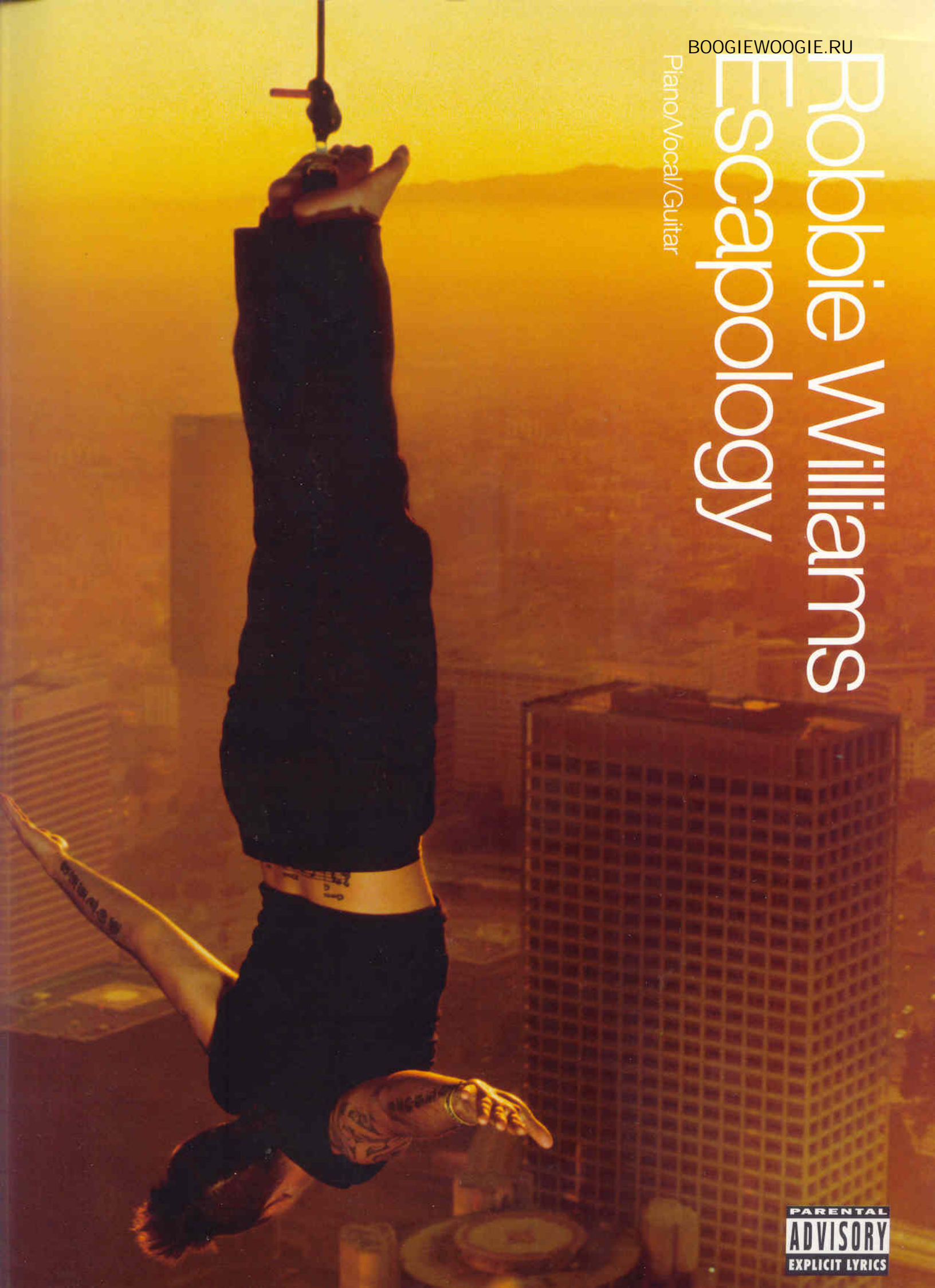


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Robbie Williams Escapology

Piano/Vocal/Guitar



PARENTAL
ADVISORY
EXPLICIT LYRICS









Robbie Williams Escapology

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of America and/or Canada.

How Peculiar

Words & Music by Robert Williams & Guy Chambers.

$\text{♩} = 76$



Vocal ad lib.



How pe - cul - iar.



1. I am all of the a - bove babe, John - ny long strokes

to the grave, sav - ing all the stamps and spend it on a ket-

-tle. Rub me, rub me up right
2. Bend your long legs a -

love - ly, if you lick it then lick it bat - tery good and pro - per -
- gainst the so - fa in the Dor - ches - ter, you can

-ly get all your night if you want. I'm not in - to hard sports.

Chords: G, Gm7, D5, Bb5, Eb5, C, D

The musical score is written for guitar and piano. The guitar part is in the key of D major (one sharp) and uses a variety of chords: G (3rd fret), Gm7 (3rd fret), D5 (5th fret), Bb5, Eb5, and C. The piano accompaniment is in the key of D major and features a steady eighth-note bass line in the left hand and a more complex melody in the right hand, often using triplets and sixteenth notes. The lyrics are written below the guitar staff, and the piano part is shown in grand staff notation.






I have - n't got a clue what to do with you.
 Oh, I have - n't got a clue what to do with you.

Con pedale






I need for you to love me so
 Je - sus, all the things my head is go - ing






much.
 through.

Je - sus what am I gon - na do with this
 God, what am I gon - na do with this





crush?
 crush?

Just get the old fel - la and whack it up a - gainst her tush.
 Just whack the old man out and get it up a - gainst your tush.

The musical score is written for guitar and piano. The guitar part includes a vocal line and a guitar line with fretboard diagrams. The piano part provides a harmonic accompaniment. The key signature is one sharp (F#), and the time signature is 4/4.

Guitar Fretboard Diagrams:

- G:** 3fr (3rd fret, open strings)
- G7:** 3fr (3rd fret, open strings)
- D:** 3fr (3rd fret, open strings)
- B^b5:** 3fr (3rd fret, open strings)
- E^b5:** 3fr (3rd fret, open strings)
- C:** 3fr (3rd fret, open strings)
- Gm7:** 3fr (3rd fret, open strings)

Vocal Lines:

How pec - u - liar. Je - sus what am I to

do man, I am a de - pressed man. Not sure what I'm

Piano Accompaniment:

The piano accompaniment consists of a right-hand melody and a left-hand bass line. The right-hand melody is primarily composed of eighth and sixteenth notes, while the left-hand bass line is primarily composed of eighth and sixteenth notes.



do - ing all of the day. How pec - u - liar.



I am all of the a -



- bove man, I have what you want man. If you want me



here I am. Come and get it ba - by, oh!

Feel

Words & Music by Robert Williams & Guy Chambers.

$\text{♩} = 96$



The piano introduction consists of two systems. The first system has a treble clef staff with a whole rest and a bass clef staff with a half note G2, tied to the next system. The second system has a treble clef staff with a 7-measure rest and a bass clef staff with a half note G2, tied to the next system. The piano accompaniment in the right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand plays sustained bass notes.



The first line of the song features a vocal melody in the treble clef and piano accompaniment in the right and left hands. The lyrics are: "1. Come and hold my hand, (2.) die". The piano accompaniment continues with the same rhythmic pattern as the introduction.



The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "I wan - na con - tact the liv - ing. but I ain't keen on liv - ing ei - ther." The piano accompaniment includes a key change to A major for the final measure, indicated by a sharp sign on the bass clef staff.

A7

Gm 3fr

Not sure I un - der - stand
Be - fore I fall in love

Dm/F

A/E

I'm this role I've been to giv - en.
pre - par - ing to leave her.

A7

Dm

I sit and talk to God,
I scare my - self to death,

Am/C

A/C#

and he just laughs at my plans.
that's why I keep on run - ning,

A⁷ Gm

My head speaks a lan - guage
be - fore I've ar - rived,

Dm/F A/E A⁷

I don't un - der - stand. } I just wan - na
I can see my - self com - ing. }

B^b F C

feel real love, feel the home that I live in.

B^b

'Cause I got too much life run - ning through my veins.

1. A/C#

go - ing to waste. 2. I don't wan - na

2. B^b F

And I need to feel real love and a life ev - er af -



ter. I can - not give it up.

A/C# Dm Am/D

F/D G/D Dm Am/D F/D G/D

The musical score is written for voice and piano, with guitar chord diagrams provided for each measure. The key signature has two flats (B-flat major). The tempo is indicated by a '7' (seventh note) in the piano part. The score is divided into two systems. The first system contains the first two lines of music, and the second system contains the next four lines. The lyrics are written below the vocal line. The guitar chord diagrams are placed above the vocal line, and the piano accompaniment is written in a grand staff (treble and bass clef). The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The guitar solo section at the bottom is written in a grand staff and features a series of chords: F/D, G/D, Dm, Am/D, F/D, and G/D.







Guitar











I just wan - na


feel — real — love, — feel the home that I live — in.

I got too much love_____ run - ning through my veins_____ to go to waste.

I just want to feel real love_

_____ and a life ev - er af - ter._____ There's a hole in my soul,

you can see it in my face, it's a real big place._____
























Come and hold my
 hand,
 I want to con - tact the
 liv - ing.
 Not sure I un - der - stand








this role I've been giv - en. Not sure I un - der - stand...








Not sure I un - der - stand...








Not sure I un - der - stand... Not sure I un - der - stand...







Something Beautiful

Words & Music by Robert Williams & Guy Chambers.

B^b maj. $\text{♩} = 84$ *B^b* *B^b*

1. You can't man - u - fac - ture a mi -
(2.) D. J. said on the ra -

Drums *sim.*

-ra - cle, the si - lence was pi - ti - ful that day. And
-di - o, life should be ste - re - o each day. And the

love is get - ting too cy - ni - cal, pas - sions just phy - si - cal these days...
past that cast the un - sui - ta - ble, 'stead of some kind of beau - ti - ful, you just could - n't wait...

Gm 3fr *Dm* *Cm/E^b* 6fr *B^b* *Gm* 3fr *Dm*





You an - a - lyse ev - 'ry - one you meet but get no sign
 All your friends think you're sa - tis - fied but they can't see your soul,





the lov - ing kind. Ev - 'ry night you ad - mit
 no, no, no. For - got the time, feel - ing pe-





de - feat and cry your - self blind. If you
 - tri - fied when they lived a - lone.







can't wake up in the morn - ing 'cause your bed lies va - cant at night,

if you're lost, hurt, tired or lone - ly, can't con-

-trol it try as you might... May you find that love, that won't leave-

— you, may you find it by the end of the day, — you won't be lost, hurt,

tired, and lone - ly, some - thing beau - ti - ful will come your way. — 2. The

Chord diagrams shown above the staff:

- F/A
- E^b/G 3fr
- B^b/F
- C/E
- Fsus⁴
- F
- B^b
- D7
- Cm⁷ 3fr
- E^b/B^b
- A^b 4fr
- B^b/F
- F
- A^b 4fr
- E^b 6fr
- G^b
- A^b 4fr
- 1. B^b

2.
B^b

E^b/B^b

A^b 4fr F B^b

Some kind of beau-ti - ful.

E^b/B^b A^b 4fr F D^b 4fr G^b/D^b B A^b/C D^b 4fr

Some kind of beau - ti - ful. Some kind of beau - ti - ful.

A

b-cis-dis-e-fis-gis-a-is-b

3rd toon
4th toon
lager

All your friends think you're sa-

Em/G B B⁷

- tis - fied but they can't see your soul. No, no, no.





For - got the time, feel - ing pe - tri - fied when they lived a - lone.





If you can't wake up in the morn - ing 'cause your











bed lies va - cant at night, if you're lost, hurt,
















tired and lone - ly, can't con - trol it try as you might. May you






find that love, it won't leave you, may you find it by the end of the day,

you won't be lost, hurt, tired and lonely, some-thing

beau-ti-ful will come your way. You won't be lost, hurt,

tired and lonely, some-thing beau-ti-ful will come your way.

rit.

Monsoon

Words & Music by Robert Williams & Guy Chambers.

♩ = 100



1. I've sung some songs that were lame, — I've slept with girls on the game.
 (2.) To all you Sha - ron's and Mi - chelle's with all your tales to sell,



I've got my Ca - tho - lic shame, Lord I'm in pur - ga - tory
 save your meat mo - ney well, I'm glad that spend - ing a



ba - sic - ally, it's all come_ on top_ for me.
 night with me guar - an - teed you ce - le - bri - ty.

I was - n't me when we met, you have - n't lost my res - pect,
And I can't talk in a crowd, when I'm a - lone I'm too loud,

B^bmaj⁷/D
5fr

I'm here to serve and pro - tect, what shade of in -
you've done your dad - dy's proud. Thank you for keep - ing me

C¹³
8fr

C⁷
8fr

B^b

F

- sa - ni - ty keeps lead - ing you back to me?
com - pa - ny, you've all been so nice to me.

So put your hands a - cross the wa - ter mush -

Gm⁹ 3fr

C¹³ 8fr

C⁷ 8fr

- room mon - soon,

B^b

F

come soon.

1. F

2. Don't wan - na piss on your pa - rade, I'm here to make mo - ney and get laid.

Gm

C

Yeah I'm a star but I'll fade if you ain't stick - ing your knives in me, you will be ev -

- en - tual - ly. Oh, Lor'

I feel no - thing.

I know much smart - er men

nev - er got this far. I've got so ma - ny re - grets,

Gm 3fr

I smoked too ma - ny ci - gar - ettes. I've had more blondes than bru - nettes,

C

I'm not ex - pect - ing your sym - pa - thy, but it's all been too

Bb **F** **F**

much for me. So put your hands a - cross the wa -

Gm⁹ 3fr

- ter mush - room, mon -






- soon, _____ come soon. _____

So put your hands a - cross the wa - ter mush -



- room, _____ mon - soon, _____





come soon. _____




Sexed Up

Words & Music by Robert Williams & Guy Chambers.

$\text{♩} = 76$

C **Em** **F** **Gsus⁴** **C** **Em**

F **Gsus⁴** **C** **F**

Am **Em** **C**

1. Loose lips sunk ships — I'm get - ting to grips —
 2. You say we're fa - tal - ly flawed, — well I'm ea - si - ly bored, —

— with what you said. — No it's not in my head,
 — is that O. K? — Write — me off your list,

The musical score is written for guitar and piano. The guitar part is in 4/4 time with a tempo of 76 beats per minute. The piano accompaniment is in 4/4 time. The score is divided into three systems. The first system shows the guitar chords C, Em, F, Gsus⁴, C, and Em. The second system shows the guitar chords F, Gsus⁴, C, and F, with two verses of lyrics. The third system shows the guitar chords Am, Em, and C, with the final lines of lyrics. The piano accompaniment consists of chords and single notes in the right and left hands.






I can't a - wak - en the dead, day af - ter day.
 make this the last kiss, I'll walk a - way.




Why don't we talk a - bout it, why do you al - ways doubt that
 Why don't we talk a - bout it, I'm on - ly here, don't shout it,




there can be a bet - ter way? It
 giv - en time, we'll for - get.





does - n't make me wan - na stay.
 Let's pre - tend we nev - er met. } Why don't we

break up, there's no - thing left to say. I've got my eyes shut,

pray - ing they won't stray and when I'm sexed up,

that's what makes the dif - ference to - day. I hope you blow a - way.

To Coda

1. C

C/F Gsus⁴ C Em C/F Gsus⁴

The musical score is written for guitar and piano. The guitar part is in standard notation with chords indicated above the staff. The piano part is in grand staff notation. The score is divided into three systems. The first system contains the first two lines of the song. The second system contains the third line of the song and a 'To Coda' section. The third system contains the '1. C' section and the final line of the song. The chords are: C, Em, F, Gsus⁴ (3fr), C, Em, F, Gsus⁴ (3fr), C, E, F, Fm, C, Em, C/F, Gsus⁴ (3fr), C, Em, C/F, Gsus⁴ (3fr).

2.

C F G Em Am

Screw you, I did - n't like your taste, a - ny - way,

F G Em Am B^badd9

I chose you and that's all gone to waste. It's Sa - tur - day, I'll go out

F/A Fm/A^b 4fr N.C. C Em

and find a - no - ther you.

F Gsus⁴ 3fr C Em F Gsus⁴ 3fr

Why don't we... Why don't we

D.S. al Coda

The musical score is written for guitar and piano. The guitar part includes a variety of chords such as C, F, G, Em, Am, B^badd9, F/A, Fm/A^b 4fr, N.C., C, Em, F, Gsus⁴ 3fr, and C. The piano part provides harmonic support with chords and melodic lines. The lyrics are: 'Screw you, I did - n't like your taste, a - ny - way, I chose you and that's all gone to waste. It's Sa - tur - day, I'll go out and find a - no - ther you. Why don't we... Why don't we'. The score ends with a 'D.S. al Coda' instruction.

Coda



I hope you blow a - way.

Gm7add11



g-bes-c-d(f)

Cmaj7



Gm7add11



Repeat ad lib.

I hope you blow a - way.

Blow a - way.

A - way.

Love Somebody

Words & Music by Robert Williams & Guy Chambers.

♩ = 76

Em



Em7



First system of musical notation. Treble clef, 4/4 time. The guitar part (labeled "Guitar") starts with a whole rest, then a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment (treble and bass clefs) features a steady eighth-note bass line in the left hand and chords in the right hand. A long slur with a dashed line underneath spans the first two measures, labeled "8vb" and "1° Tacet till *".

Second system of musical notation. Treble clef, 4/4 time. The guitar part continues with a whole rest, then a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same eighth-note bass line and chords. A long slur with a dashed line underneath spans the first two measures, labeled "8vb".

Third system of musical notation. Treble clef, 4/4 time. The guitar part (labeled "Guitar") starts with a whole rest, then a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same eighth-note bass line and chords. A long slur with a dashed line underneath spans the first two measures, labeled "8vb".

Lyrics:

1. Al - ways and for - ev - er is for - ev - er young. — Your
 2. Vio - let in the rain - bow just melts a - way. There's not e - nough

C G B

sha - dow on the pave - ment, the dark side of the sun. Got a
min - utes in an hour or hours in the day. A

Em Bm/E

dream the dream all ov - er and sleep it tight. You don't
song played in a cir - cle and that nev - er skips a beat. A

C G D

wan - na sing the blues in black and white. And it's
stran - ger in a coun - try that I have yet to meet. And let's

D⁹sus⁴ D

hope that springs e - ter - nal for ev - 'ry - one. If
hope that springs e - ter - nal for ev - 'ry - one. Your

D⁹sus⁴ 5fr **Bsus⁴** 2fr **B**

it ain't broke then break it oh, the da - mage done. Try and love
 life - time in a sec - ond, all the da - mage done. Try - ing to love

Em **B⁷/F[♯]** **E⁷/G[♯]** **Am**

— some - bo - dy, — just wan - na love some - bo - dy right now. —
 — some - bo - dy, — just wan - na love some - bo - dy right now. —

8^{vb} **Em/B** **C⁶(b5)** **F[♯]/A[♯]** **B**

There's just no pleas - ing me. Try and love
 Guess there's just no pleas - ing me. I wan - na love

Em **B⁷/F[♯]** **E⁷/G[♯]** **Am**

— some - bo - dy, just wan - na love — some - bo - dy right now.
 — some - bo - dy, just wan - na love — some - bo - dy right now.

8^{vb}

Em/B

B7

1. Esus⁴ E

La - dy lay your love on me.
La - dy lay your love on me.

2. Esus⁴ E Em B7/F#

It - 'll come in your sweet time Lord, I've just

E7/G# Am Em/B C6(b5)

got to let you in. The blind lead - ing the blind Lord, get - ting

F#/A# B Em B7/F#

un - der - neath your skin. I can feel you in the si - lence, say - ing let

8^{vb}

E7/G# Am Em/B B7
 for - ev - er be. Love and on - ly love will set you free.

Esus4 E D.S. al Coda Em/B B7
 I wan - na love love and on - ly love will set you free.

(8) Esus4 E Em Bm/E
 Guitar

Em6 C/E rit. Em

8^{vb}

The musical score is written for guitar and piano. The guitar part is in the upper staves, and the piano part is in the lower staves. The key signature has one sharp (F#). The score includes lyrics and guitar chords. The first system shows the guitar playing a melody over piano accompaniment. The second system features a double bar line and the instruction 'D.S. al Coda'. The third system continues the melody and accompaniment. The fourth system includes a guitar solo marked 'Guitar' and a piano accompaniment with a long note. The fifth system shows a guitar melody with piano accompaniment and a 'rit.' (ritardando) marking. The sixth system concludes the piece with a final guitar chord and piano accompaniment.

Revolution

Words & Music by Robert Williams & Guy Chambers.

$\text{♩} = 88$

D C/E G E

D C/E G E⁷

D C/E

1. Don't fight the feel - ing, re - lax, oh, child, the knots are in your back.

G E7



'cause you've been hold - ing on, I feel you when you're reach - ing out...

D C/E



I'll talk you through me - mo - ries, just keep breath - ing with me...

G E7



It's time to hold my hand and walk in - to the re - vo - lu -

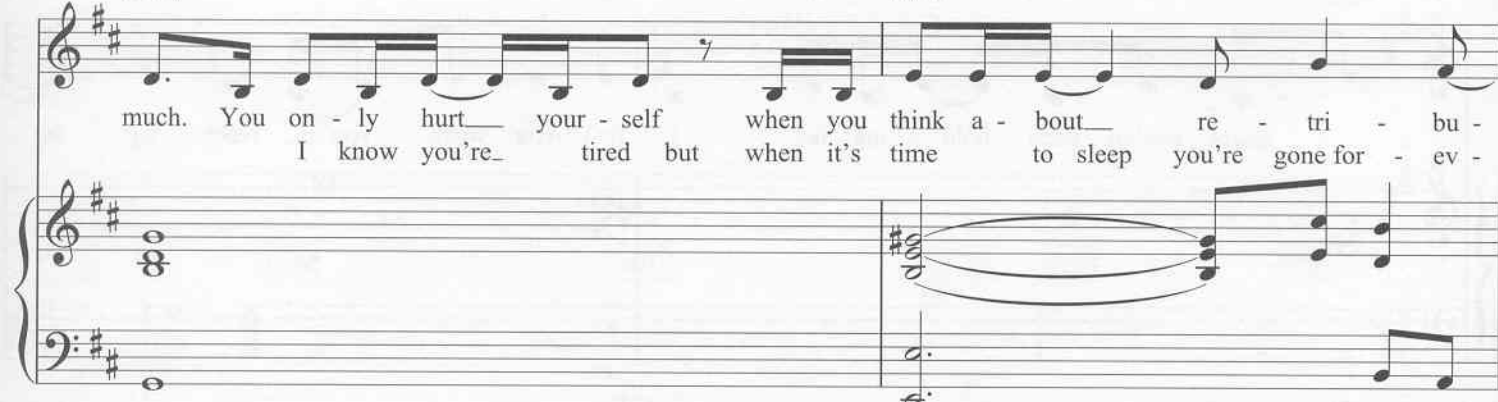
D C/E



tion. When there's no - one to touch and you've been think - ing too
 2. When love ling - ers on you're just feel - ing it wrong.

G  E7 

much. You on - ly hurt your - self when you think a - bout re - tri - bu -
I know you're tired but when it's time to sleep you're gone for - ev -



D  Am 

- tion. I see the pain in your face and you're pay - ing rent for the space...
- er. Make friends with your past then you can leave it at last



G  E 

It's time to lead you on, come on. It's a re - vo - lu -
It's time to find your - self in your re - vo - lu -



Bm  C 

- tion. } When you can't keep on keep - ing on and ev - 'ry - thing you lean -
- tion.








up - on is all but gone. Ev - 'ry - bo - dy falls






some - times but love shines on, and on and on and...





{ With love in your eyes and a flame in your heart gon - na find
 Time and tide's on your side, there's no need to hide, I feel your pain. Don't




your - self some re - so - lu - tion. A mil - lion miles with one
 talk to me a - bout e - vo - lu - tion. A mil - lion miles with one

Am G E7 *To Coda*

step— and you'll find your - self yet, —
 stare— and you'll find my - self there, — when I'm } walk - ing with the re - vo - lu -
 Get it

Dm7 G F6

on, — get it on, — get it on, — get it on — with the re - vo - We're talk - ing 'bout the re - vo - lu -
 lu - tion. Get it

Dm7 G Fm6

-tion. Rock - in' with the re - vo - lu - tion.
 on, — get it on, — get it on, — get it on — with the re - vo - lu - tion. Get it

Dm7 G F6

on, — get it on, — get it on, — get it on — with the re - vo Tak - ing you high -
 lu - tion.

N.C. Dm7  D.S. al Coda

er.____

Φ Coda E7  D  D7/C 

walk - ing with the re - vo - lu - tion.____

G/B  E9  D 

Walk - ing with the re - vo - lu - tion. A mil - lion miles with one step.____

Am  G  E7 

and you'll find your - self yet,____ when you're walk - ing with the re - vo - lu - Get it





tion,
 on, get it on, get it on, get it on with the re - vo - lu - tion. Get it





on, get it on, get it on, get it on with the re - vo - lu - tion. Get it





on, get it on, get it on, get it on with the re - vo - lu It's all a - bout re - so - lu - tion.





- tion. _____ Repeat ad lib. to fade
 Talk a - bout the re - vo - lu - tion. Get it

Handsome Man

Words & Music by Robert Williams, Guy Chambers & Adrian Deevoy.

$\text{♩} = 94$



1. Hel - lo, — did you miss me? I know I'm
 2. Y'all know who I am, I'm still the

hard to re - sist. Y'all — can come and help me pick the
 boy next door. That's — if you're Lord Lich - field and

G A D N.C.

sweet - corn out of this. It's hard to be hum - ble when you're
 Ro - ger Moore. Have I gone up in the world or has the

(8)----- 8^{vb}

G A D N.C.

so fuck - in' big. Did you ev - er meet a sex - i - er male
 world gone down on me? I'm the one who put the Brit in

(8)----- 8^{vb}

G A Bm

chau - vin - ist pig? I'm gon - na milk it till it turns
 ce - le - bri - ty. Give in and love it, what's the point

(8)-----

Dadd9 Bm(add9)

— it in - to cheese. Tell your babes in arms and O.
 — in hat - ing me? You can't ar - gue with po - pu - la -





A. P's. come and take a piece of me, oh.
 -ri - ty, well you could but you'd be wrong, oh.







If you drop me I'll fall to pie - ces on ya.
 If you drop me I'll fall to pie - ces on ya.







If you don't see me I don't ex - ist.
 If you don't need me I don't ex - ist.







It's nice to meet you, now let me go and wash my hands.
 You vo - ted for me, now let me see a show of hands.

1.
Cadd9

A



N.C.

'cause you just met the world's most hand - some man

D



N.C.

G



A



The world's most hand - some man

D



G



A

2.
Cadd9

here be - fore you stands

A

B^b

Can you make me laugh and sign this au - to

C D

- graph, though it's not for me.---

B^b C

Grip and grin, shake and fake, name and shame then I'm out of here.




B B^b




It's not ve - ry com - pli - ca - ted, I'm just young and ov - er - ra - ted.


D G G/F[#] Em⁷ Asus⁴

Guitar *p*
Ooh!

The musical score is written for guitar and piano. The guitar part is in the upper staves, and the piano part is in the lower staves. The key signature is one sharp (F#). The score includes lyrics and guitar-specific notation such as chord diagrams and a 'Guitar p' (piano) instruction. The piano part features a steady bass line and harmonic accompaniment. The guitar part includes melodic lines and chordal textures. The score is divided into systems, with lyrics aligned with the vocal melody. Chord diagrams are provided for several chords: C, D, B^b, C, B, B^b, D, G, G/F[#], Em⁷, and Asus⁴.














Please don't drop_ me, I'll fall to pie - ces on_ ya.












If you don't see_ me I don't ex - ist. It's nice to meet you

2° need








now let me go—and wash my hands— here be- fore you stands.
 2^o now let me see— a show of hands



'cause you just met— the world's most hand - some man.—

The world's most hand - some man.— The world's most hand - some man.—



The world's most hand - some man.

Come Undone

Words & Music by Robert Williams, Boots Ottestad, Ashley Hamilton & Daniel Pierre.

$\text{♩} = 84$

B

E

B

Con pedale

E

B

E

1. So un - im - pressed but so in awe. — Such a saint but such a
2. So rock and roll, — so cor - p'rate suit. — So damn ug - ly, so damn

B

where. So self a - ware, — so — full of —
cute. So well trained, so — a - ni -



— shit. — mal. So in - de - ci - sive, so a - dam - ant I'm con - tem - I'm not
So need your love, so fuck you all.

F#

E

- pla - ting, think - ing a - bout think - ing. It's so frust -
scared of dy-ing I just don't want to. If I stopped

F#

E

- ra - ting, just get a - no - ther drink in. Watch me come un - done.
ly - ing I'd just dis - ap - point you. I come un - done.

B

E

— } They're sell - ing ra - zor blades and mir - rors in the street.

8vb

B E

Pray — that when I'm com - ing down — you'll be a - sleep.

8^{vb}

B E B/E

If I ev - er hurt — you your re - venge — will be — so sweet, be - cause — I'm

8^{vb}

C[#]m B/C[#] E 1. B

scum and I'm your — son. — I come un - done. —

4fr 4fr

E B E

I come un - done. —

2.
B

A

So write a - no - ther bal - lad mix it on a Wednes - day.

E/G#

B

Sell it on a Thurs - day, buy a yacht by Sat - ur - day, it's a love_____ song,_____ a

A

love_____ song,_____

Do a - no - ther in - ter - view sing a bunch of lies.

E/G#

F#

Tell a - bout ce - le - bri - ties that I des - pise_____ and sing love_____ songs... We sing

love songs, so sin - cere.

so sin - cere.

They're sell - ing ra - zor blades and mir - rors in the street.

B

Esus² 2fr

B

E

B

Esus² 2fr

C#m7 4fr

E

B

E




Pray — that when I'm com - ing down — you'll be a - sleep.





If I ev - er hurt — you your re - venge — will be — so sweet, I come un - done...






— Be - cause I'm — scum. — I'm your son. — You've gotta love my sad song, my





I come un - done. — I've come un - done.

love song, my sad song, my love song, my sad song, my love song.

Repeat ad lib. to fade

Me and My Monkey

Words & Music by Robert Williams & Guy Chambers.

$\text{♩} = 124$

Cm



Fm⁶



Trumpets

B^b6



A^bmaj⁷



Cm










1. There was _____ me and my mon - key and with his_
 (2.) e - le - va - tor, I hit the

— dun - ga - rees and roll - er blades, smok - ing fil - ter tips_ re - clin - ing in the pas - sen - ger
 thir - ty third floor._ we had a room up top with the pa - no - ram - ic views

A^bmaj⁷

3 3

seat of my su - per charged jet black Chev - ro - let. He had the,
like no - thing you'd ev - er seen be - fore.

Cm

Fm⁶

soft top down, he liked the, wind in his face,
He went to sleep in the bi - det and when he a - woke

B^b6

He said "Son, you ev - er been to Ve - gas?" I said "No."
he ran his lit - tle mon - key fin - gers through yell -

A^bmaj⁷

3 3

— He said "That's where we're gon - na go, you need a change of
-ow pa - ges, called up some es - cort ser - vices and ord - ered some o - key doke.



pace."

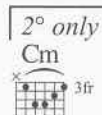
And when we hit the strip with all the
For - ty min - utes la - ter there came a



wed - ding cha - pels and the ne - on signs he said "I
knock at the door. In walked this



big left my wal - let in El Se - gon - do" and pro - ceed - ed to take
bad ass ba - boon in - to my bed - room with three



two grand of mine. "Hi! My name is Sun -
mon - key whores.

Fm⁶




shine, these are my girls.

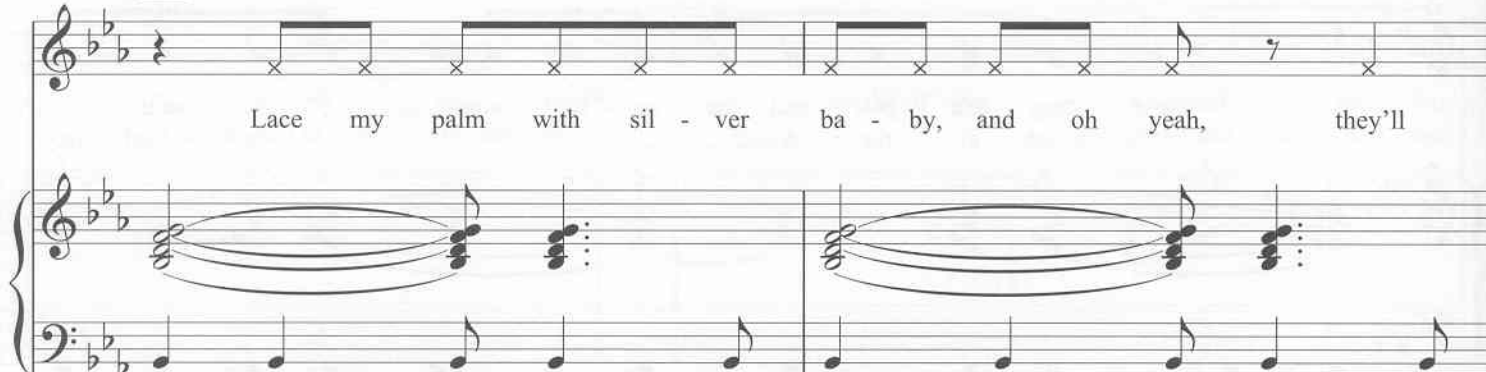
3




B^b6



Lace my palm with sil - ver ba - by, and oh yeah, they'll




A^bmaj⁷ 4fr

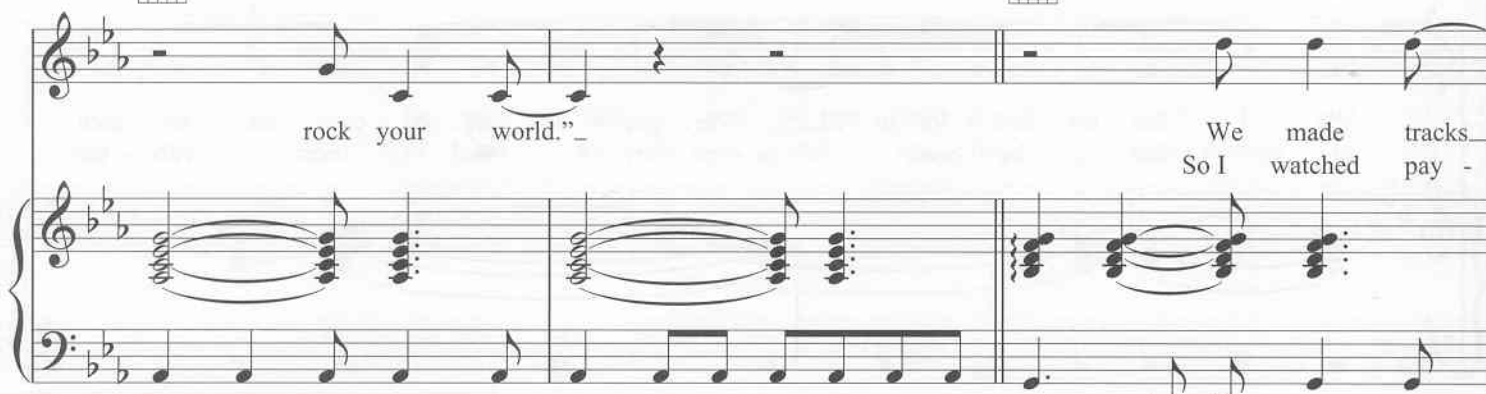


rock your world."


Gm⁷ 3fr




We made tracks_ So I watched pay -



Fm⁷



to the Man - da - lay Bay_ Ho - tel._
per - view and po - lished my shoes and my gun._



Gm7 3fr

Asked the bell boy if he'd take me and my
Was dig - gin' old Kurt Co - bain sing-ing 'bout

Fm7

Gm7 3fr

mon - key as well. He looked in the pas - sen - ger seat of my
li - thi - um. There came a knock at the door

Fm7

car and in walked and with a smile he said
Sun - shine. "What's up?"

Gm7 3fr

"If your mon - key's got that kind of mo - ney sir then we've
You'd bet - ter get your ass in here boy, your mon-key's hav - ing too much




got a mon - key bed." _____ Me and my mon -
 of a good time!" _____ Me and my mon -



- key with a dream and a gun.
 - key drove in search of the sun.




I'm hop - ing my mon - key don't point that gun at a -
 Me and my mon - key don't point that gun at a -



- ny - one. _____ Me and my mon - key like Butch and
 - ny - one. _____ Me and my mon - key like

Fm⁶ **B^b6**

the Sun - dance Kid.____ } Try - ing to un -
 Bil - ly the Kid.____ }

A^bmaj⁷ 4fr

1. - der - stand why he did what he did, why he did what he did. 2. We got the

2.

C⁵ 3fr

what he did. 3. He got tick - ets to see Shee - na Eas - ton,
 4. We went to play Black - Jack kept hit - ting

Fm⁶ **Fm⁷** **B^b6** 2° only

the mon - key was high.____ Said it was a burn - ing am -
 twen - ty three.____ Could - n't help but no - tice





-bi - tion to see her
 this Mex - i - can just

be - fore he died...
 star - ing at me...




We left be - fore en - cores, — he could - n't sit
 Or was it my mon - key? I could - n't be





still.
 sure.

Shee-na was a blast — ba - by, but my
 It's not like you'd nev - er seen a mon-key in rol-ler blades and





mon - key was ill...
 dun - ga - rees be - fore.

Now don't test my



 pa - tience 'cause we're not a - bout _____ to _____ run. _____




 That's a bad ass mon - key boy and he's pack - ing a gun. _____



 "My name is Rod - ri - guez" he says,




 with death in his eye. _____ "I've been chas - ing you for a long time



 a - mi - gos, and now your mon - key's gon - na die!"



 Me and my mon - key



 drove in search of the



 sun. Now me and my mon - key, we don't wan -



 - na kill no Mex - i - can but we've got



 ten itch - y fin -

Fm⁶

- gers one thing to de - clare.---

B^b6 6fr **A^bmaj⁷** 4fr

When the mon - key is high you do not stare, you do

Cm 3fr

Trumpet solo ad lib.

not stare.

Fm⁶ **B^b6** 6fr

You do not stare.---

$A^b\text{maj}^7$
4fr

Cm
3fr

Fm^6

Looks like we got ourselves a Mexican stand-off here boy and I ain't about to run.

B^b6
6fr

Put your gun down boy.

$A^b\text{maj}^7$
4fr

rit.

Cm
3fr

How'd I get mixed up with this fuckin' monkey anyhow?

Hot Fudge

Words & Music by Robert Williams & Guy Chambers.

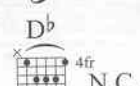
♩ = 104



First system of piano accompaniment for 'Hot Fudge'. The music is in 3/4 time, key of Bb major (three flats). The right hand features a melody with eighth and quarter notes, while the left hand provides a simple bass line with quarter notes.



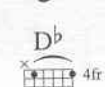
Second system of piano accompaniment. The melody continues with more complex rhythmic patterns, including beamed eighth notes and quarter notes. The bass line remains simple, following the harmonic structure.



Vocal line for 'Hot Fudge'. It begins with a single note on a whole rest, followed by a double bar line and then a series of whole rests.

Yee hah!

Third system of piano accompaniment. The melody continues with a mix of eighth and quarter notes. The bass line provides a steady accompaniment.



Fourth system of piano accompaniment. The melody concludes with a final chord. The bass line ends with a whole note. The system concludes with a double bar line.





1. Queen bitch, eat the rich, I'm on the sec - ond course to - day.
 2. Take the piss, al - ways Eng - lish, God bless you Un - cle Sam.
 3. Instrumental




I'm not the first and I won't be the worst, she's
 You got a cool gene pool and our win - ter is cruel, and God





done most of L. A. Can't find a vir - gin, I can
 knows I love to tan. Mak - ing cents and dead





get you a sur - geon, twen - ty four hours a day. Call it 'Col - la -
 Pre - si - dents, be - fore I could count to ten. With the





-gen Jean - ie, you big lip mea - nie, I'm a - bout to be blown a - way.
 na - tion be - hind me can't stop the Li - mey, she's on her back a - gain.







Come on sing it! } Take me to the place where the
 Come on sing it! }

To Coda 






sun - shine flows, Oh, my Sun - set







Ro - de - o. Hot fudge, here comes the judge. There's a
 2° Just a



green card in the way. —

The Ho - ly Ghost and the whole East Coast are



mov - ing to L. A. —

And we've been dream - ing of this feel - ing since

Cause



nine - teen eigh - ty - eight. —

Mo - ther,

things have got to change —



— I'm mov - ing to L. A. mov - ing to L. A. — L. A. — L. A. —

Percussion

B D^b 4fr N.C. B

L. A. L. A. L. A. L. A.

D^b 4fr N.C. G^b/A^b 4fr D.S. al Coda

L. A. L. A. L. A. Uh, uh, uh, uh.

⊕ Coda B^bm A^bm 4fr G^b A^b 4fr

B^bm A^b6 A^b 4fr G^b A^b 4fr

Take me to the place where the sun - shine flows.







Oh, my — Sun - set ro - de - o.

Hot fudge,

here comes the judge, there's just a green card in the way. — The





Ho - ly Ghost — and the whole East Coast are mov - ing to L. A.

G^b11G^bD^b

4fr

'Cause we've been dream - ing of this feel - ing since

A^bm7

4fr

G^b

1.

D^b/F

nine - teen eigh - ty - eight. Mo - ther, things have got to change,

2.

D^b/FE^bm7

6fr

I'm mov - ing to... things have got to change I'm

A^b9sus4D^b

4fr

A^bm7

4fr

mov - ing to L. A.




Mov - ing to L. A.






Keep on mov - ing, keep on mov - ing, keep on mov - ing to L. A.





L. A. L. A. Got - ta move in - to L. A.




Keep on mov - ing, keep on mov - ing on. Keep on




mov - ing, mov - ing on. Keep on mov - ing, mov - ing on. Keep on




 N.C.

mov - ing, keep on mov - ing on. Keep on mov - ing, keep on



mov - ing, keep on mov - ing, keep on mov - ing, keep on mov - ing on.


 N.C.
 

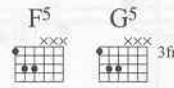
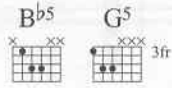
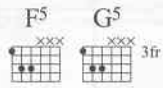
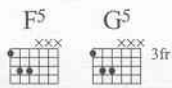

Keep on mov-ing a mo - mo-mo-mo yeah. Mo - mo - mo - mo mo and stop.

8vb

Song 3

Words & Music by Robert Williams & Guy Chambers.

$\text{♩} = 116$


N.C.

1. Come join the band, — come shag the damned...
 2. So E - bay ba - by, have - n't seen you late -



 N.C.

— God, I blow them a - way. — A heart of chrome —
 - ly, do you still give it a - way? So get my peeps —




— a bro - ken home — I got plen - ty to say. —
 — to call your peeps — 'cause we've got no - thing to say.







Who are you do - ing? Don't spoil my day. —
 Don't feed the mo - dels, don't look at po -

Con pedale




— lice. A big - ger, bet - ter of - fer ba - by,
 Don't go to Cren - shaw bou - lé 'cause

 C  C⁶  C⁷

whi-tey can he's on— get his way. You got - ta love L. A. }
 fleeced. God I love L. A.

 G⁵ 3fr  B^{b5}  E^{b5}

I feel gi - gan - tic, gon - na burst a vein—

 C⁵ 3fr  G⁵ 3fr  B^{b5}

I'm stop - ping traf - fic—

 E^{b5} 1.  C  F⁵  G⁵ 3fr

'cause they dig the fame— and I'm just the same.—
 2° I

















To Coda ⊕








Guitar Solo ad lib. U.S.A Baby!








Who you do - ing ba -







- by? Don't spoil my day.






Em⁷ A⁷ C C⁶ C⁷

You've been gloat - ing late - ly ba - by, and I dig L. A.

D.S. al Coda Coda

F⁵ G⁵ B^{b5} G⁵

I'd have to say. — U. S. A. U. S. A. — U. S. — A.

F⁵ G⁵ C B^b F⁵ G⁵

B^{b5} G⁵ F⁵ G⁵ C B^b

Cursed

Words & Music by Robert Williams, Guy Chambers & Adrian Deevo.

♩ = 112

B⁵

A⁵

E⁵

G⁵ 3fr

A⁵

B⁵

A⁵ E⁵ G⁵ A⁵

B⁵

1. Dig your po - lished nails in - to the dirt.
2. Held my hand when I got my first tat - too.

pp

A⁵ E⁵ G⁵ A⁵

Rip your skirt off, wipe the hurt off.
(I was na - ked when it pe - ne - tra - ted.)

B⁵

You know it tears my heart out when you
Told ev - 'ry one I'd slept with you

flirt with dan - ger and a - ny stran - ger.
(thought you'd like it, knew you would - n't de - ny it.)

You're not as spu - pid as I look.
Saint Pe - ter's gon - na be un - faith - ful,

Be - fore I could read you wrote the book.
tell God he's got a dir - ty an - gel.

Cursed, since your birth

A⁵
X O X O

E⁵
O X X X

G⁵
X X X X 3fr

A⁵
X O X O

B⁵
X X X X

A⁵
X O X O

E⁵
O X X X

G⁵
X X X X 3fr

A⁵
X O X O

D⁵
X X X X 5fr

B⁵



dear. And your worst

G⁵



fears have all come

E⁵



1.

true.

2, 3.

N.C.

Babe, you're not the

Drums

B⁵

Guitar
you.

A⁵E⁵G⁵

To Coda ◊

D



Bm



Hush,

ba - by

sleep

now.

We all

Gadd9



Em



D.S. al Coda

love you,

we al - ways — did.

♢ Coda B⁵



Guitar solo

A⁵E⁵G⁵

D



Bm



Hush, ba - by sleep now. We all

Gadd9



Em



miss you, we al - ways will.

Nan's Song

Words & Music by Robert Williams.

$\text{♩} = 62$





1. You said when you'd die that you'd

A⁷sus⁴(add⁹)



walk with me ev - e - ry day.. And

D A⁷sus⁴(add⁶) Em⁷

I'd start to cry and say please don't talk that way.

D A⁷sus⁴(add⁶)

With the blink of an eye the Lord came and asked you
love, I miss your touch but I'm feel - ing you ev - 'ry -

Em⁷ D

to meet. You went to a bet - ter place but He
day. And I can al - most hear you say "you've

A⁷sus⁴(add⁶) Em⁷

stole you a - way from me. And
come a - long way ba - by." And

C A 1.

near, bring - ing hea - ven down here.

2° bring your

D Em⁹ Em⁷

D A⁷sus⁴(add⁶) Em⁷

2. I miss your

2. Bm F#m⁷/A

You taught me kings and queens while





strok - ing_____ my hair._____ In my dark - est hour





I know you_____ are there_____





kneel - ing down be - side_____ me, whis - per - ing_____ my_____





prayer._____ Yes, there's a_____ strange_____ kind of light


G D G




ca - ress - ing me to - night, Pray si - lence my



D C



fear, she is near, bring - ing hea - ven down



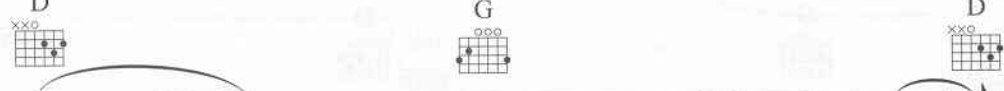
A G




here. The next time that we



D G D



meet I will bow at her feet.



G D C

And say was - n't life____ sweet. Then we'll pre - pare

A

to take hea - ven down____ there.____

D A⁷sus⁴(add⁶) Em⁷

D A⁷sus⁴(add⁶) Em⁹

The musical score is written for voice and piano, with guitar chords indicated above the staff. The key signature is one sharp (F#), and the time signature is 7/8. The lyrics are: "And say was - n't life____ sweet. Then we'll pre - pare to take hea - ven down____ there.____". The guitar chords are: G, D, C, A, D, A⁷sus⁴(add⁶), and Em⁷ / Em⁹. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

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Music Sales Limited
8/9 Frith Street
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W1D 3JB
England

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120 Rothschild Avenue
Rosebery
NSW 2018
Australia

Order No. AM976437
ISBN 0-7119-9821-3

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Music arrangements by Derek Jones.
Music processed by Paul Ewers Music Design.
Music edited by Lucy Holliday.

Cover/back cover photography Luis Sanchis.
Booklet photography Hamish Brown.
Cover design Tom Hingston Studio.
Printed in the United Kingdom by
Caligraving Limited, Thetford, Norfolk.

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